



HUMANITIES WEST

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Marlene Dietrich in the 1930 film, *The Blue Angel*, which was set in Weimar Germany.

The Great War: Cultural Reverberations Across Europe

MAY 1–2, 2015 • MARINES' MEMORIAL THEATRE, 609 SUTTER ST., SAN FRANCISCO

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The Great War: Cultural Reverberations Across Europe

The First World War collapsed empires, redrew national boundaries, caused cataclysmic change in a generation of Europeans, and revolutionized long-held world views all across Europe. From 1914–1918, “The Great War” raged amid a vast crisis of cultural confidence. The war to end all wars was a monumental catastrophe—one of history’s major turning points. Yet among The Great War’s legacies of drastic political, social, and cultural change has been its immense artistic response in music, art, literature, and film.

Introductory slide show by Cynthia Pham Gordon.

Background music: “Oh! It’s A Lovely War”: Songs & Sketches of the Great War 1914–1918. Vol. 1. CD41-001. England. 2001. Scholars Circle: Adam Hochschild’s lecture is sponsored by Roberta Mundie.

Friday, May 1, 2015

7:30 pm–9:30 pm

Welcome **PATRICIA LUNDBERG** (Humanities West) and the Consul General of Italy in San Francisco and European Union Representative **MAURO BATTOCCHI**

The Great War: Monumental Catastrophe, Cataclysmic Change **TYLER STOVALL**

World War I marks the beginning of the 20th century, and the modern age in general. It replaced the self-assured European civilization of the nineteenth century with a new era based not on peace and progress but on conflict and uncertainty. It toppled empires, replacing them with uncertain experiments in liberal democracy, socialist revolution,

and fascism. Finally, as the first truly global conflict, it created the idea of a unified world that has remained with us ever since. This keynote outlines the main features of the war, both on and off the battlefield, a cataclysm that both destroyed the old world and at the same time created the new era.

Intermission

Performance: Postwar Parisian Mélodies **DANIEL LOCKERT** and **ELIANE LUST** (piano), with **MOLLY WILSON** (soprano)

In 1917 Paris, Jean Cocteau, Erik Satie, Pablo Picasso, Sergei Diaghilev, and Les Ballets Russes created the ballet *Parade*, a work of derision and a great scandal. Men were dying at the front and, in Paris, it had become the practice to mock established values. The contrast between the brutality of the modern world and the poetic universe of the ballet is a bias of lightness in the middle of The Great War. Following this, a tremendous creative output emerged, starting with the collaboration of Satie, Cocteau, and a group of new musicians known as *Les Six*. They wanted to break with the past and with impressionism, and to create an everyday music with a style closer to that of Parisian night life. *See Insert for Texts and Translations.*

Pablo Picasso (wearing a beret) and scene painters sitting on the front curtain cloth for Léonide Massine’s ballet *Parade*, staged by Sergei Diaghilev’s Ballets Russes at the Théâtre du Châtelet, Paris, 1917.





The completed front curtain for Léonide Massine's ballet *Parade*, staged by Sergei Diaghilev's Ballets Russes at the Théâtre du Châtelet, Paris, 1917.

***Parade* (arranged for Piano Four Hands) (1917)**

Erik Satie (1866–1925)

Prelude du Rideau rouge

Prestidigitateur chinois

Petite Fille américaine

Rag-Time du Paquebot

Acrobates

Suite au Prelude du Rideau rouge

***Trois Mélodies* (1916)**

Erik Satie

La Statue de Bronze

Daphnéo

Le Chapelier

***Mouvements Perpetuels* (1918)**

Francis Poulenc (1899–1963)

Assez modéré

Très modéré

Alerte

***Enfant de Troupe* (from *Cocardes*) (1920)**

Francis Poulenc; Jean Cocteau, poet

***Prelude* (from *Album des Six*) (1919)**

Georges Auric (1889–1982)

***Portrait d'Henri Rousseau* (1920)**

Georges Auric

(from *Huit Poèmes de Jean Cocteau*–1920)

***Le Tango des Fratellini* (1920)**

Darius Milhaud (1892–1974)

(from the ballet *Le Boeuf sur le Toit*)

***Fumée* (from *Trois Poèmes de Jean Cocteau*) (1920)**

Darius Milhaud

***Fête de Montmartre* (1920)**

Darius Milhaud

(from *Trois Poèmes de Jean Cocteau*)

***Chopinata* (1927)**

Clément Doucet (1895–1950)

Fantasia in Foxtrot Rhythm on Motifs of Chopin

To pose questions to the Presenters please fill out a card and leave it on the lobby table.

Welcome PATRICIA LUNDBERG (Humanities West)

The War Within the War ADAM HOCHSCHILD

The First World War was such a momentous historical turning point that we forget that, at the time, many people questioned whether it should be fought at all. In each of the major countries that took part there was tension between those who felt the war was a glorious and necessary crusade and those who felt the immense scale of killing made participating in the war an act of madness. Nowhere was the conflict more dramatic than in Britain, where more than

20,000 men of military age refused to be drafted. Many conscientious objectors also rejected alternative defense work, and some 6,000 of them went to prison under extremely harsh conditions—the largest number of people, up to that time, ever imprisoned for political reasons in a Western democracy. This moral battle over the war is one that Adam Hochschild brings to life in a talk accompanied by photographs, film, and music.

Intermission

Postwar Art and Gender Dynamics JENNIFER SHAW



The First World War fundamentally changed gender dynamics in Europe. Social changes resulting from the war led to the emergence of the “modern woman” or “garçonne”—a woman who wore trousers, cropped her hair, drove a car, and even smoked. The modern woman was, in theory, both intellectually and sexually free and uninterested in giving up her freedom to return to hearth and home. The Modern Woman was for some a positive figure of liberation, but was for others a source of great worry.

The War had resulted in greater casualties than had ever been known. In France, anyone who didn’t fulfill traditional gender roles, and thus help to boost the population, was considered a threat to reconstruction. Not surprisingly, cultural anxieties resulting from the trauma of WWI were also projected onto homosexuals. In the face of these perceived threats to the social order, the reconstruction of France involved a cultural campaign to promote traditional values through art and literature. At the same time, Dadaists, Surrealists and other members of the avant-garde challenged this conservatism and the cultural values that they perceived as having led to the destructive war.

Portrait of the Journalist Sylvia von Harden by Otto Dix (1926) portrays the new woman, or “neue frau,” that was emerging in post-WWI Germany. Musée National d’Art Moderne, Paris.

Lunch Break Program resumes at 1:30 pm.

Performance: Kabarett! THE MATLOCK DUO

Join the MATLOCK DUO—husband and wife team DANIEL LOCKERT and JENNY MATTEUCCI—as they recreate music from the golden era of the Weimar Republic in Germany between the World Wars. This period of music was renowned for its cultural and political cabarets (or Kabarett). It was a time

of enormous artistic creativity, when classical and popular music co-mingled and was heavily influenced by the new phenomenon of jazz. No subject was taboo in the world of the Weimar Republic, heavily centered in Berlin. *See Insert for Texts and Translations.*

Berlin im Licht (1928)

Klops Lied (1925)

Der Abschiedsbrief (1933)

Eine kleine Sehnsucht (1930)

Die Kleptomantin (1931)

Morphium (1920)

Johnny, wenn Du Geburtstag Hast (1920)

Ich bin von Kopf bis Fuß auf Liebe eingestellt (1930)

Heute Nacht oder Nie (1932)

Kurt Weill (1900–1950)

Kurt Weill

Kurt Weill, text: Erich Kästner

Friedrich Hollaender (1896–1976)

Friedrich Hollaender

Mischa Spoliansky (1898–1985)

Friedrich Hollaender

Friedrich Hollaender

Mischa Spoliansky, text: Marcellus Schiffer

Intermission

Postwar Literature: The Death of Romance SAIKAT MAJUMDAR

The Great War wreaked havoc on a scale never before imagined. It quickly put to death the literary tradition of romance around war, and in a larger sense, moved away from the grand and the romantic altogether. The breathless Victorian patriotism of a charging infantry, the mythical courage of the soldier honored to throw his life away—such as that in Alfred Tennyson’s “The Charge of the Light Brigade”—became the subject of mockery, most famously in George Bernard Shaw’s “anti-romantic comedy,” *Arms and the Man*. WWI poetry left behind Rupert Brooke’s youthful

patriotism for the nightmares of Siegfried Sassoon and Wilfred Owen. Modernist poetry cynically reflected the sordidness of a degraded life shadowed by the trauma of war, as in the poetry of T.S. Eliot and Ezra Pound. Fiction too, mocked the heroic and the romantic, whether through the depressed cityscape of Dublin in James Joyce’s *Ulysses*, or through the psychotic shell-shocked soldier in Virginia Woolf’s *Mrs. Dalloway*. The age of romance and heroism, it seemed, was gone forever.

Panel Discussion with the Presenters, Moderated by GEORGE HAMMOND (Humanities West)

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Special Offer Humanities West has produced a special-edition, educational resource/reader for *The Great War*. It is FREE to attendees in PDF format via email at cynthia@humanitieswest.org. The Resource List is available at humanitieswest.org.



Adam Hochschild teaches at the Graduate School of Journalism at UC Berkeley. He began his career as a reporter at the *SF Chronicle*. Later he worked as a magazine editor and writer at *Ramparts* and *Mother Jones*. His work has been published in *The New Yorker*, *Harper's*, *The Atlantic*, and *The NY Times Magazine*. He has authored seven books, including *King Leopold's Ghost* and *Finding the Trapdoor*, a collection of shorter pieces. His acclaimed book, *To End All Wars: A Story of Loyalty and Rebellion, 1914–1918* (2011), made *The NY Times* Bestseller List. *Bury the Chains* (2005) was a National Book Award finalist and won the *LA Times* Book Prize. His magazine writing has won awards from the Overseas Press Club and the Society of Professional Journalists. He has consulted for the BBC and has taught writing workshops for working journalists in the US, Britain, Zambia, South Africa and India.



Daniel Lockert, a multi-talented pianist/collaborator, was honored as the only American finalist at the first International Accompanying Competition held in the Netherlands. He has been praised for his strong sense of rhythm, lovely variety of touches, and convincing sense of historical style. He has performed in the US, Europe, Japan, Australia, and New Zealand and has partnered with such notable singers as Enrico di Giuseppe, Deborah Voight, Brenda Boozar, Janice Taylor, and Christopheren Nomura, and with the Alexander String Quartet. He received a Bachelor of Music in Piano Performance from Loma Linda University and studied with the renowned Gwendolyn Koldofsky for an advanced degree in accompanying at USC. He is professor of Collaborative Piano at Notre Dame de Namur University; has taught at Juilliard, SF Conservatory of Music, and Chapman University; and has served on the coaching staffs at SF Opera, Opera San Jose, and the Aspen Music Festival.



Internationally acclaimed pianist **Eliane Lust** (*El-yaan Loost*) is an American classical pianist who was raised in Belgium. Her principle teachers, legendary concert pianists Leonard Shure

and György Sebök, tie her education directly to the great classical German and Hungarian musical traditions of both Beethoven and Liszt. Lust's tremendous repertoire ranges from Bach, Chopin, Beethoven, Schumann, Brahms, Ravel, Debussy, and Liszt to such modernists as Ron McFarland, Frederic Rzewski, Horațiu Rădulescu, Charles Shere, Leon Kirchner, Darius Milhaud and John Cage, most of whom she has worked with closely. Elianelust.com



Saikat Majumdar is an assistant professor of English at Stanford, where he focuses on modern and contemporary world literature in English. He grew up in Calcutta and has spent the last 15 years studying and teaching in the US and Canada. He authored a study of the literature of the global British Empire, *Prose of the World* (2013), a Modernist Studies Association's 2014 Book Award finalist that explores the aesthetic and political significance of the ordinary in colonial and post-colonial fiction from Ireland, New Zealand, South Africa, and India. His novel *Silverfish* (2007) is set in early 19th-century Bengal and late 20th-century Calcutta.



Soprano **Jenny Matteucci** studied at the SF Conservatory of Music and holds a BFA and an MFA in Vocal Performance from Notre Dame de Namur University, where she now teaches on the voice faculty. A featured performer in *Beach Blanket Babylon*, other roles include Adelaide (*Guys and Dolls*), Annie (*Annie Get Your Gun*), Mickey (*My One and Only*), Nurse (*Sunday in the Park with George*), and Jenny (*Three Penny Opera*). In addition to performing with Theater Works and Marin Theater Company, she has recently appeared in "Berlin to Broadway," "Little Women," *The Light in the Piazza*, *The Marriage of Figaro*, *Side by Side by Sondheim*, and *I Love a Piano*. Her greatest passion is to perform her cabaret "For the Love of..." with her husband, Daniel Lockert. Jenny also directs Tri-Valley Rep Broadway Chorus and teaches voice in Oakland.



Jennifer L. Shaw is professor and Chair of Art History at Sonoma State University. Her work centers on histor-

ical analysis of modernity, the unconscious, gender, sexuality, subjectivity, and nationalism in the visual arts. Her *Masters* is from the Courtauld Institute of Art, London and her PhD is from UC Berkeley. She has also taught at UC Berkeley and Stanford. Her publications include articles on 19th-century French paintings of the nude, Impressionism, the Symbolist movement, the mural painter Pierre Puvis de Chavannes, and the photomontages and writings of Claude Cahun. Shaw's books include *Dream States: Puvis de Chavannes, Modernism and the Fantasy of France* (2002) and *Reading Claude Cahun's Disavowals* (2013). *Exist Otherwise: The Life and Work of Claude Cahun* is forthcoming in 2016.



Tyler Stovall is a professor of French history and Dean of the Undergraduate Division at UC Berkeley. He has written several books and articles on modern French history, focusing on race, labor, colonialism, and post-colonialism. Major publications include *The Rise of the Paris Red Belt* (1990), *Paris Noir: African Americans in the City of Light* (1996), *The Color of Liberty: Histories of Race in France* (2003), and *Paris and the Spirit of 1919: Consumer Struggles, Transnationalism, and Revolution* (2012). He is currently working on a textbook, *Universal Nation: A Transnational History of Modern France*. He also serves on the Humanities West Advisory Council.



Molly Wilson, a native of Richmond, VA, is a graduate of the SF Conservatory of Music. While in school she performed the role of Susanna (*Le nozze di Figaro*) as well as Lady with a Hand Mirror (*Postcard from Morocco*) in a co-production with Portland Opera. She was a featured soloist in the Conservatory's new music concert series, the Blueprint Festival, performing David Del Tredici's monodrama *Dracula*. She made her professional debut last summer with Pocket Opera singing the role of Anne Page (*The Merry Wives of Windsor*). As a Studio Artist with Opera Santa Barbara in their 2014–2015 season, Molly performed the roles of Lucy (*The Telephone*) and Elvira (*L'italiana in Algeri*). Her Bachelor's degree is from Lawrence University.



COMMONWEALTH CLUB OF CALIFORNIA • 555 POST STREET • SAN FRANCISCO

May 6, 2015 at 5:30 pm HW Book Discussion with Lynn Harris: *All Quiet on the Western Front* (1929) by Erich Maria Remarque. RSVP commonwealthclub.org or 415.597.6700. Club members free, Public \$5. *Note new address.*

ANNOUNCING THE HUMANITIES WEST 2015–16 SEASON AT MARINES' MEMORIAL THEATRE

October 23–24, 2015 Dawn of the Renaissance (1275–1400)

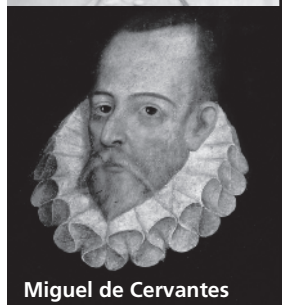
The Italian Renaissance represents a high point of early Western European culture. Italian writers and artists first recaptured and reinvigorated the artistic accomplishments of classical antiquity. The republican communes erected monumental civic palaces and other major architectural works, such as fortifications and public fountains. Duccio, Giotto, Simone Martini, and Giovanni Pisano entered new territory in painting and sculpture, paving the way for later artists such as Brunelleschi and Masaccio. Dante, Petrarch, and Boccaccio wrote their masterpieces in verse and prose, which Chaucer would later retrieve and reimagine in the English language. The music of the Trecento and Ars Nova also paralleled the significant achievements in art, architecture, and literature of the period.



Giotto di Bondone

February 26–27, 2016 Shakespeare and Cervantes

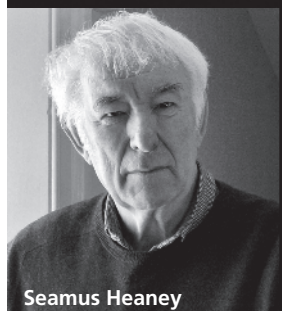
Miguel de Cervantes (1547–1616) and William Shakespeare (1564–1616), two of Western civilization's greatest writers, helped define modern forms of literature, while enriching the power and expressiveness of their respective languages. They lived amid the tumultuous interconnected histories of the Spanish Golden Age and the Golden Age of Elizabethan and Jacobean England. On the 400th anniversary of their deaths on the same date (though not the same day), we celebrate their vividly created characters, their timeless stories, their enduring themes, and their own personalities, all of which have become deeply embedded in world culture.



Miguel de Cervantes

May 6–7, 2016 The Celts: History, Culture, Legend

From Galatia in modern Turkey to Galicia in northwest Spain, Celts dominated pre-Roman Europe. Celtic culture outlasted Roman military dominance and generated a rich archive of art, religious and cultural traditions, and legends that inspired epic and lyric poetry in Europe's successor languages. Celtic cultural identity remains strong wherever Celtic languages are now spoken. The "Romantic Nationalism" of the 18th and 19th centuries rediscovered Europe's Celtic past and is the spiritual ancestor of modern independence movements. Since the 18th century the Celts' musical and literary contributions to European culture have been notable, from Thomas Moore to Seamus Heaney.



Seamus Heaney

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1914–1933 Timeline

- 1914–15 Franz Ferdinand assassinated at Sarajevo; Austria declares war on Serbia; Germany on Russia, France, Belgium; Britain on Germany. Turkey joins with Germany; “Lusitania” sunk by German U-boat; Italy declares war on Germany & Austria.
- 1916–17 Battle of Verdun; Battle of the Somme; US declares war on Germany; France & Britain on Western Front; Italian Army defeated; Armistice between Germany & Russia; Britain captures Jerusalem from the Turks.
- 1918 Russia & Germany sign Treaty; Germany on the Somme, starts offensive in Flanders; German & Turkish forces fall; Germany asks for armistice; Turkey & Austria make peace; Kaiser William II abdicates; Germany signs armistice with Allies.
- 1919 German Revolution; Polish-Soviet War; Soviet republic; Turkish War of Independence; Treaty of Versailles.
- 1919–33 Weimar Republic
- 1920–21 League of Nations; Ottoman Empire partitioned; Polish-Soviet Peace of Riga; US-German, US-Austrian & US-Hungarian Peace Treaties.
- 1922 Naval Treaty by UK, US, Japan, France, & Italy; Germany & Soviet Union sign Treaty; Russian Civil War ends; Mussolini appointed prime minister of Italy; Turkey abolishes Ottoman Sultanate.
- 1923 France occupies the Ruhr to compel Germany to pay reparations; Treaty of Lausanne ends Turkish War of Independence; Italy occupies Corfu; Turkey becomes Republic; Beer Hall Putsch: Hitler leads Nazis in failed attempt to overthrow government.
- 1924 Lenin dies, Stalin purge rivals; UK recognizes Soviet Union; Hitler jailed for 8 months; Fascists win elections in Italy, kill socialist leader Giacomo Matteotti; Dawes Plan ends Allied occupation of the Ruhr & sets German war reparations.
- 1925–26 Hitler writes *Mein Kampf*; Locarno Treaties define western Europe’s borders, normalize Germany & Allied Powers relations; British & Belgian troops leave Cologne; Greek dictator Theodoros Pangalos elected president; Germany & Soviet Union sign Treaty; Germany joins League of Nations.
- 1927–28 Saudi Arabia wins independence from UK; Peter Voikov, Soviet ambassador to Poland, assassinated; Trotsky expelled from Soviet Communist Party, leaving Stalin in control of Soviet Union; Iraq wins independence from UK; Italy & Ethiopia sign treaty; Kellogg-Briand Pact by major powers outlaws aggressive warfare.
- 1929 Litvinov’s Pact by Soviet Union, Poland, Estonia, Romania & Latvia, later Persia, outlaws aggressive warfare; Lateran Treaty makes Vatican City a sovereign state; Young Plan sets total WWI reparations owed by Germany at \$26.4 billion, replaces Dawes Plan; Great Depression, Wall Street Crash.
- 1930 UK, US, France, Italy & Japan sign London Naval Treaty regulating submarine warfare & limiting

- shipbuilding; France withdraws from Rhineland.
- 1932 Soviet famine begins; US issues Stimson Doctrine in response to Japan’s invasion of Manchuria; Paul von Hindenburg re-elected President of Germany, defeating Hitler; German Chancellor Heinrich Brüning resigns; Hermann Göring elected chairman of the German Senate; von Hindenburg names Kurt von Schleicher German Chancellor.
- 1933 von Hindenburg names Hitler German Chancellor; Reichstag set on fire; Reichstag Fire Decree nullifies many German civil liberties; Franklin D. Roosevelt inaugurated President of US; Germany completes first concentration camp; Reichstag makes Hitler dictator; Germans ordered to boycott Jewish businesses; Gestapo established; Hitler outlaws trade unions; Nazi party becomes official party, all other parties banned; Germany leaves League of Nations; homeless, alcoholic & unemployed sent to Nazi concentration camps.

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Continuing the Conversation....

in association with

HUMANITIES WEST *for the* 2014–15 SEASON

THE GREAT WAR



Andante Travels offers a tour designed just for us!

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OCTOBER 1–12, 2015

The Great War: A Journey into the Archeology of World War I

The immense sacrifices made by troops from all over the world during the great cataclysm of World War I left behind an indelible mark on the countryside of northern France and Belgium. The archaeological remains of the conflict embody the personal stories and intimate details bound up in the tragedy and horror of the Great War. This tour journeys along the Western Front, from the early battles around the Belgian town of Ypres to the endgame of the War close to Verdun. Through visits to archaeological excavations, cemeteries and memorials, as well as journeys across the now peaceful battlefields, this tour provides an opportunity to understand the magnitude of this terrible conflict—and the great debt we owe to all those who fought in it.

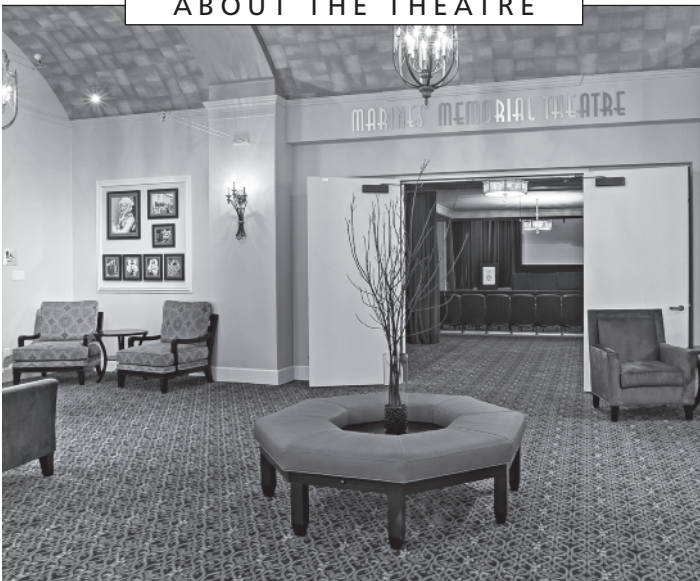
Don't miss this opportunity! The deadline for deposits is July 6, 2015.

Please visit the Humanities West travel page at www.humanitieswest.org for details.
Contact Andante Travels for additional information and to register: tours@andantetravels.com



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ABOUT THE THEATRE



The Marines' Memorial Theatre (*entrance and lobby shown above*), conveniently located at 609 Sutter Street near Union Square, serves as Humanities West's host venue. With its period charm and up-to-date facilities, it is the perfect setting for our audience and our programs.

The Marines' Memorial Theatre, an historical landmark built in 1926, is an intimate 564-seat jewel box theatre in the heart of San Francisco's theatre district between Union Square and Nob Hill. The theatre is a well-known resource for local corporate and civic groups along with charitable organizations. In addition to acclaimed live performances, the Marines' Memorial Theatre is also a venue for speakers, presentations, corporate events, celebrations and more. The nonprofit Marines' Memorial Theatre proudly presents live theatrical performances as well as inspiring speakers and presentations.

Late Seating Performances begin promptly. Seating for late-comers is at the discretion of the theatre management and production staff. The lobby bar opens 60 minutes before the program and seating opens 30 minutes before the program. Thank you for arriving early.

Ages Every person entering the theatre must have a ticket. Babies-in-arms and children younger than five years old are not allowed.

Accessibility Please contact City Box Office directly at 415.392.4400 to purchase wheelchair-accessible seating, or if you have other special needs. Wheelchair locations cannot be purchased online and are reserved for patrons who will be staying in their wheelchairs. There is no elevator access to balcony seating. The orchestra entrance and theatre box office are located on the second floor. Please enter the hotel lobby and take the center or right-hand elevator for access to the second floor. The left-hand elevator does not stop at the theatre. Accessible restrooms are located off the orchestra-level lobby and also on floor 10M.

Recording Equipment No recording devices are permitted.

Listening Assistance A Listening Assistance System is installed at the theatre. Headphones are available from the theatre box office at no charge, but an ID deposit is required.

STANFORD HUMANITIES CENTER

Upcoming Event



MAY 21, 2015

6:00 PM

Samuel Scheffler:

Why Worry about Future Generations?

Philosopher Samuel Scheffler, a Fellow of the American Academy of Arts and Sciences and a recipient of the Guggenheim Fellowship who teaches and writes about moral and political philosophy, will give the 2015 Stanford Humanities Center Raymond F. West Memorial lecture. Free and open to the public.

Levinthal Hall

Stanford Humanities Center

424 Santa Teresa Street

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HUMANITIES WEST

P.O. Box 546

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MARINES' MEMORIAL THEATRE

Theatre Manager
Diane Myrick

Technical Director
Greg Wilson

Front of House Manager
Brandie Pilapil

Front of House Staff
Tony Bermudez, Ron Marshall,
Brian Herman, and Claire Gerndt

PATRONS, ATTENTION PLEASE! FIRE NOTICE:

THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "EXIT" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE, PLEASE **DO NOT RUN** — WALK THROUGH THAT EXIT.

"Like" MMT on facebook to get updates and tidbits about what is happening at the theatre!

<http://www.facebook.com/MarinesMemorialTheatre>